

# The Musical World.

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VOL. 35.—No. 41.

SATURDAY, OCTOBER 10, 1857.

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AN ORGANIST wishes to meet with a few Pupils on moderate terms. Mr. Alfred Penny, 3, Manor-villas, Manor-road, South Hackney, N.E.

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BLIND MUSICIANS are earnestly requested to attend a Meeting at St. Martin's Hall, on October 12th, to form themselves into an association. The chair will be taken at 7 p.m. precisely. 10, Great Marlborough-street.

W. H. LEVY, Hon. Sec.

REUNION DES ARTS, 76, Harley-street, Cavendish-square.—The FIRST SOIREE MUSICALE of this season will take place on Monday, October 12th, 1857, to commence at Eight o'clock. The next Soiree Musicale will take place on Wednesday, October 21st. Cu. GOFFRIE.

OPERA BUFFA.—ST. JAMES'S THEATRE. Entirely Re-decorated. Sig. RONZANI has the honour to announce that the Season will commence on TUESDAY, the 3rd of November next, 1857. Full particulars will be duly announced. Prospectuses may be had, and Subscriptions arranged, at Mr. Mitchell's Royal Library, 33, Old Bond-street.

DR. MARK, with his JUVENILE ORCHESTRA, numbering upwards of 30 Instrumental Performers, and a Chorus of 40 Voices, composed of little English, Scotch, and Irish Boys, from Five to Fifteen Years of age, and known by the title of "DR. MARK AND HIS LITTLE MEN," is open to engagements. Application by letter, addressed: Dr. MARK, care of Messrs. Boosey and Sons, 28, Holles-street, Oxford-street, London.

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To those who may, however, be still unacquainted with the meaning of "Dr. MARK AND HIS LITTLE MEN," Dr. Mark begs most respectfully to state that his "Little Men" form a most unique and complete JUVENILE ORCHESTRA, composed of little English, Scotch, and Irish boys, from five to fifteen years of age, numbering upwards of forty performers, who play Marches, Quadrilles, Polkas, Solos, Duets, the choicest selections of Operas, and sing Choruses in a most effective manner, and to whom he gives both a general and musical education, and provides them also with board and clothing for the term of three years each, "gratuitously, in order to illustrate his entirely new, simple, and effective system of musical education in favour of conservatories of music for the people" in every town and city throughout the United Kingdom, and especially intended for little children and apprentices, where they may meet and spend their evening hours far more congenial than the evils and temptations of the streets will offer them.

The performance of "Dr. Mark's Little Men," is also intended to show what can be achieved with an indiscriminate selection of little English boys, by a simple plan of training, simultaneously encouraging and promoting native musical talent in every possible way amongst the rising generation of this country, and to excite an interest wherever I play, to consider music a most necessary branch of education in the humblest of schools, and by these means to bring the acquisition and wholesome influences of music within the reach of all classes of society, as a means of education, as an element of recreation and attraction to their houses, and as an agent to improve and elevate the tone of society, and promote the social and domestic condition of the people at large.

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" If people were wanting that even the sentimental songs of Balfe—owing to their peculiarly tuneful character—might successfully be turned into dance music, M. Laurent would have supplied it in this very pleasing waltz, which is founded upon the universally popular (thanks to Mr. Sims Reeves) 'Come into the garden, Maud.'— <i>Musical World</i> .		

Price 4s., beautifully illustrated in colours.

BOOSEY AND SONS' Musical Library, 28, Holles-street, London.

## PRETTY EILEEN.

In yon cabin by the fountain  
Leaping downward from the mountain,  
Where the sunset sheds its splendour,  
Till the eve-star shine more tender;  
Where the nut-groves fling their shadows,  
And wild flow'r's perfume the meadows;  
Where the skies are ever smiling—  
There dwells Love with Pretty Eileen.  
  
He leaves castle, hall, and palace—  
Turrets proud of high-born Alice;  
He hath flown her golden bowers,  
For yon home of wilding flowers—  
Beauty, wealth, ambition, leaving,  
And to humbler fortunes cleaving;  
All his hours with joy beguiling,  
While he dwells with Pretty Eileen.  
  
You have glanced on features fairer;  
Cheeks more radiant, beauty rarer;  
But gaze never fix'd admiring—  
Though 'twere Venus' self inspiring—  
As that artless fair enchaineth  
Eyes whose vision there remaineth,  
Wedded to those lids exiling  
Tears—save Pity's, Pretty Eileen!  
  
May Love ever wreathes his roses  
Round thy hearth, where good reposes;  
There with peace and joy entwining,  
May thy days pass unrepining!  
Visions sweet and slumbers airy,  
Bless thy sleep and never vary!  
Till thy latest sundown smiling  
Fade in blisses, Pretty Eileen!

THEODORE.

## AN ORGANIST WANTED.

By JAMES HIPKINS.

AN organist wanted—and one that can play  
Seven hours in the night and seventeen in the day,  
The music of Handel, of Haydn, and Bach;  
He\* must play with skill, but have no time to talk;  
Like a bird in a cage, so snug on his perch,  
The vestrymen think he might sleep in the church.  
Practice makes perfect, if man try excellency,  
The church is the place for an organist's dwelling.  
  
We've ladies, dear creatures, of exquisite taste,  
And ears so refined, and with feelings so chaste,  
That fashion oft loses its charms for awhile,  
And glances of lovers that court a sweet smile;  
'Tis music delights them, or makes them all weep,  
That only can keep them from dropping to sleep.  
Practice makes perfect, if man try excellency,  
The church is the place for an organist's dwelling.

An organist wanted—and one that can play  
With skill that will drive the blue-devils away  
From the person who groans from his over-night's glass,  
From the rake who hath squander'd his wealth like an ass;  
Draw smiles from the troubled, and tears from the bold,  
Regret from the miser, who worships his gold.  
Practice makes perfect, if man try excellency,  
The church is the place for an organist's dwelling.

\* This is a first-rate chance for a first-rate organist, as the duties are light, being only three services on a Sunday, and two on every Christmas-day and Good-Friday, and all feast-days and fast-days throughout the year. A part of one day in every week to be devoted to teaching one hundred and twenty-seven charity children the art of psalm-singing. Salary £15 per annum. A professional lady not objected to.—J. H.

REIGATE.—On Tuesday evening last, a *soirée* took place at the Town Hall, given to the members of the Reigate Choral Society and their friends by the treasurer, G. Baker, Esq., as an opening meeting to the winter season. The entertainment was most successful, and must have been highly gratifying to all interested in the Society's future welfare. Mr. E. Thurnam was the conductor.

## ROYAL SURREY GARDENS COMPANY.

ON Monday afternoon a general meeting of the shareholders in this company was held at the King's Arms Tavern, Palace-yard, Westminster, for the purpose of receiving the report of the directors, to obtain powers for raising a further sum of £10,500, and also to consider the question of the directorship. The attendance of shareholders was rather numerous, and amongst those present were several members of the recently appointed committee of shareholders.

Mr. Thos. Knox Holmes (chairman of the board) took the chair shortly after two o'clock.

A Shareholder wished to know how Mr. Holmes came to take the chair?

The Chairman said that he was, under the thirteenth clause of the deed of settlement, *ex officio* chairman. No doubt, it would not be a very desirable post, but still he was compelled to take it. He should, therefore, call on the secretary to read the advertisement calling the meeting. (Hear.)

The Secretary having read the advertisement, some slight discussion arose, which resulted in the previous minutes having been read.

The Chairman said that the minutes could only be confirmed at an annual meeting, and this was only an extraordinary meeting.

Mr. Fleming said that this meeting ought to have been held in July, and this being the only meeting they had to consider the accounts, therefore he thought they ought to be confirmed now, as they were most important, and were the groundwork of the charges which would be laid against the directors. He did not wish to mince the matter, but at the same time he should not be personal. The shareholders ought to press the confirmation of the minutes.

Some further discussion arose, in which it was urged that the meeting was a general meeting, as the notice did not say it was an extraordinary one.

The Chairman said that if it was the wish of the meeting he would put the question whether the minutes should be confirmed.

Mr. Chappell said that it would be illegal to do so, as it was perfectly clear that the meeting, being called on a requisition, was not an ordinary meeting, and, therefore, until the annual meeting, the minutes could neither be discussed nor confirmed.

Mr. Jones (the solicitor to the company) then read the clauses in the deed of settlement with regard to the ordinary and extraordinary meetings, showing that this was an extraordinary general meeting, and, therefore, it was decided that the minutes could not be confirmed.

The Chairman then called on the secretary to read the report.

A Shareholder thought the requisition should be first read.

Some discussion ensued, in which it was urged that the requisition should be read, the Chairman contending that the business should be taken in the order given in the notice.

Mr. Jones then read the requisition, signed by thirty-four shareholders, calling for a meeting to consider the removal from the board of Messrs. Coppock, Holmes (chairman), Bain, and Webster, and to elect others in their stead.

Mr. Fleming thought that it was a great act of courtesy to take the two first points in the notice—viz., the report, and the raising of £10,500—before the third, which affected the directors, and which was the subject of the requisition. There was an object in doing it, no doubt, for as the third point affected the character of the directors, the meeting would be tired out by the long discussions on the other two, and then the directors might be able to get a majority in their favour. Had it not been for the requisition the directors would not have proposed to issue a report, or to ask permission to raise £10,500. They had had plenty of opportunity of putting forth their report before, and, therefore, he called on the meeting to support him in calling on the directors to let the third point be taken first.

Mr. Coppock said there was no doubt but that the feelings and objects of the directors in calling this meeting were wholly misunderstood, for on behalf of himself and colleagues he challenged and demanded the strictest inquiry. (Hear.) With regard to the question at issue, he would himself move that the meeting take into consideration the third point first. He denied that the directors had done anything wrong; they had merely committed an error of judgment. They had been treated shamefully; they had been charged with everything; but still he met them with the greatest self-gratification. The directors had been assailed wrongfully, and by those with dirty hands, while the directors came there with clean hands. They had made no wilful commissions, nothing more than errors in judgment. They had never put their hands into the pockets of any of the shareholders, and, therefore, they deserved the support of the shareholders. He believed that if they had that support, and the views of the shareholders were met, the concern might yet be made to pay. He could never under-

stand what they had done to justify the great amount of personal opprobrium which had been cast upon them. They had always endeavoured to do their best for the gardens, and had always done that which was felt conscientiously to be the best for the interests of the shareholders. They had prepared a report for the vindication of their character, which he would read to them, and ask them to support.

Mr. Nicholls objected to the report being now read.

Mr. Coppock said he had a right to read anything in his speech, and wished to know why an attempt was thus made to put him down. (Hear, and Oh, oh.) For the twenty-five years he had been before the public, he had never yet had the finger of calumny pointed at him. He would not be condemned unheard.

Mr. Coppock then proceeded to read the report, as follows:—

"The directors, although not able to congratulate the shareholders upon the present condition of the company, are unwilling to abandon the undertaking as hopeless. They believe that means to carry out the original intent of the company, and to render it both useful and profitable, can be devised.

"The last general meeting was held in April of this year. At that meeting the directors made their report, and detailed their proposed arrangements. The directors were then seven in number, six of whom had been directors from the outset of the company, and one who had lately joined them. All their acts were approved and confirmed by that meeting; two of the directors whose term of office had expired were re-elected, and the shareholders separated full of confidence and hope in the future.

"Considerable sums of money were expended in improvements, and on the 15th of May last the regular season commenced. The band, at the request of M. Jullien, had been increased in numbers and cost, singers of note engaged, the grounds and the approaches greatly improved, the attractions of the gardens augmented, and yet, from the opening to the close of the season, a serious amount of loss accrued.

"The directors having assented to the various proposals made to them, and sanctioned the consequent outlay, deem it no part of their duty to blame others. Particular schemes were urged upon them as certain of success, and the resources of the company seemed to be thought inexhaustible. The directors resisted much, but acceded to much that proved worthless. Their short experience of the season of 1856 deceived them, and when it is stated that a singer, who on one night in 1856, brought £615, in 1857 only brought £44, others besides the directors might have been equally misled. The nightly receipts did not meet the expenditure, and the directors made advances and incurred personal liabilities in the hopes of larger returns; but when their own director of music, M. Jullien, was the first to take hostile steps, and institute proceedings which would have thrown the entire property of the company into the hands of himself and his advisers, they saw that to go on any longer was impossible.

"Their number was by this time reduced to four. Mr. Beale resigned in May last, because he was dealing with the company in musical engagements; and in the last week in July, Mr. S. A. Chappell and Mr. Wyld, M.P., resigned. These gentlemen had concurred in every directorial responsibility, and left the board from no disagreement with their co-directors, or disapproval of their acts. Mr. F. P. Chappell had been the solicitor of the company at its formation, and when he, acting as the solicitor for M. Jullien, took proceedings against the company, the legal process was accompanied by notice of withdrawal from the solicitorship. The directors at once appointed in his place Mr. Alfred Jones, a shareholder, and a gentleman of high repute. Finding that the only way to protect the shareholders, to give equal justice to the creditors, and to guard the property of the company, would be to stop individual activity, a petition was presented to the court, under the Joint Stock Companies Act, 1856.

"This petition was presented on behalf of the architect, a shareholder and contributory of the company. Its operation would have been to appoint an official liquidator, who, together with another chosen by the shareholders, would be put in entire control of the company, and in place of the directors. The directors did not appear on the hearing of this petition. When brought on it was opposed on various grounds, the directors were abused, their characters and conduct assailed, and imputations levelled against them of the grossest nature. An adjournment took place; at the adjourned meeting the hearing of the petition was postponed until the 17th of October, and by the order of the court the property of the company is secure until that day.

"The directors, without delay, intimated to the gentleman who appeared for certain shareholders at the meeting, their desire to concur in any plan that could be reasonably proposed for the general benefit. On the 5th of September a requisition was left at the office of the com-

pany, and notice of this requisition was, on Monday, the 7th, given to the directors.

"The directors, in order to fill up the number prescribed by the deed of settlement, appointed Mr. Todd, a holder of 40 shares, a director. On the 15th of September, a meeting, convened by advertisement, was held at the office of Mr. Fleming, for the purpose of receiving a report and proposal from the committee of shareholders. At that meeting it was found that the committee of shareholders consisted of seven persons, holding among them 55 shares, and that the meeting dissolved without result, showing the directors that it was hopeless to look for advice or assistance from the so-called committee of shareholders.

"The directors having already, at two separate general meetings, discussed the formation of the company—the price given for the gardens and leases—the mode of payment (entirely in shares)—the duration of the leases and the covenants contained in them—have nothing more to state on these points. Their conduct has been formally approved by a general meeting; and at a large meeting called by Mr. W. A. Coombe, held on the 30th of April last, no person could be found to second a vote of disapproval of any act of the directors. The deed of settlement, which every shareholder entitled to vote in the affairs of the company has signed, contains the fullest recitals on all these matters, and concealment of the truth was neither sought nor was it possible. For more than twelve months the question of renewal of one of the leases has been in agitation, the consideration to be given being the main subject of the discussion; the gentleman, who, being a shareholder of one share, acts as solicitor for a committee of shareholders, and also as solicitor for the landlords of one moiety, demanding a surrender of the present lease of eleven years and an immediate increase of rental to a very considerable amount. The directors will submit to the shareholders whether they who studiously seek to depreciate the value of their property—asserting at one time that the lease is valueless, and asking at another a large premium for its renewal—can be friends of the company, and whether the motives avowed are the real ones?

"The directors have been charged with having expended an improvident sum upon the buildings of the hall and refreshment-rooms. The amount is large, but it has been actually incurred in the belief that the outlay would be remunerative. What has been done could not have been effected at less cost; the authorised capital has not been exceeded, and the directors appeal to the shareholders whether fault should be imputed to them for carrying out the original plan and intent of the company. The mode in which the gardens have been conducted has been praised by the magistrates of the courts for the districts in which they are situate, and the directors have kept up the character of the gardens in every way.

"The directors have been charged with raising money upon bills of exchange. This charge was only made to prejudice them with the shareholders, and the parties making it knew that it was untrue. No money has been raised upon bills. When persons to whom money was justly owing from the company, wished to have an acceptance for the amount due, the secretary, by order of the board, has given such acceptance, payable at the bankers of the company, and on account of the company. Such acceptances were mere acknowledgments of debts actually due, and could not be used by the directors in any way to raise money.

"Having alluded to the past, the directors would now propose their plans for the future. Individually they would be glad to give up their office, but they do not think it right to the general body of shareholders to abandon so large a property to the caprice of parties having little interest therein.

"The position of the company stands thus: it owes to mortgage creditors, for money lent, £9,500. To mortgage creditors, for work and labour done, £5,000. To general creditors, about £10,500. The directors believe that £25,000 will cover all real demands. If the simple contract creditors will agree to accept preferential charges upon the property of the company for their debts, there can be no difficulty in arranging for the future. If they refuse to do so the mortgagees will compel a sale, and the creditors be left to the probable surplus.

"The directors advise the shareholders no longer to be managers of musical entertainments. Experience has taught them that no company can cope or deal with the theatrical or musical world. They advise the shareholders to let their property for an annual rental. The amount which may be obtained for the Royal Surrey Gardens will give an ample sum to pay interest and dividend for the shareholders, with a surplus fund to liquidate mortgages and debts. This is the recommendation of the directors; if acceded to, they believe it can be carried out to their mutual advantage. The directors will propose that the commissioner of the court to whom the petition for winding up is

referred be pleased to adjourn the hearing of the petition, with protection to the property of the company, until they can carry out the proposed arrangement, or see reason to abandon it as hopeless.

"The directors, by the concurrent testimony of all parties, and justified by proposals from various persons to take the gardens and hall, have no doubt that a valuable property belongs to the shareholders. Under these circumstances they make this report, and entreat their calm consideration. The directors seek to conceal nothing—the books of the company have been open to all, and everything done is faithfully recorded therein; they have perhaps treated the charges made against them too lightly, for they despised the calumny; but the time has now come when they are prepared to give an answer, as they always were to challenge inquiry, and they ask only justice for their acts."

Mr. Fleming then moved, and Mr. Spetchley seconded, that the third point in the notice convening the meeting, and affecting the directorship, be taken first.

Mr. Coppock then said that he should move the following amendment:—"That the report of the directors this day read be received and approved. That this meeting confirms the proceedings of the previous general meetings of the shareholders, believing that the conduct of the directors up to the present time has been actuated by a sincere desire to promote the interests of the company; that the charges made against the directors of raising money upon bills, and of unfair dealing with the property of the company, are, in the opinion of this meeting, totally devoid of truth; and that the accusations made against them are unjust, and brought forward by parties whose interests are in opposition to the shareholders." In support, he said that if the shareholders could get men to do their work better and more conscientiously, he should be happy to give up his seat, but the directors would not give up the property to be managed by persons who did not understand it.

Mr. Chappell seconded the amendment, and in doing so said he was not now connected with the company, although he had been up to very recently from the first. He had great pleasure in seconding the amendment, because he felt sure that, however the directors had been mistaken, their intentions had always been to promote the interests of the company, and that they had always acted honestly. He also felt that the directors were anxious that nothing should be kept from the shareholders. They had acted honestly, but perhaps injudiciously. That the meeting would have to decide. They had acted on the side of truth, and therefore he felt that he did right in supporting the directors, whose characters had been so aspersed.

Dr. Lever wished to know whether the directors had ever accepted or given any bills?

Mr. Coppock.—The directors have not raised any money by bills. They have not given a single bill, only to those persons to whom money was owing, and who said that a bill would be of service to them. (Hear, hear.)

Mr. Fleming.—Was there not a bill for £1000 discounted at our bankers?

Mr. Coppock.—The directors made themselves personally responsible for that £1000. It was to pay the band.

Mr. Vining hoped that neither the resolution nor the amendment would be carried. He intended to move another amendment. There were three sections of the shareholders. The director's party, the committee's party, and the independent party. He belonged to the independent party, and he here wished to observe that he thought the meeting should have had more information; therefore, he should call on the meeting not to decide the question between the two dissenting parties. He thought a great deal more information should be given to the shareholders, and there should also have been a statement of accounts submitted. Referring to the charges which had been made against the directors, and the pamphlet which had been issued against the committee, he said if the charges contained in them were true, then the parties were not fit to have anything to do with the concern. He thought all letters should be produced, to find out where the blame laid. He wished to ask who were the mortgagees, and for what were the mortgages raised to the extent of £14,500?

Mr. Jones (solicitor) said that £5,000 was for the building, and was paid to the contractors.

Mr. Coppock said that £9,500 was for money lent by a client of his. Mr. Vining asked the dates of the mortgages.

The Secretary replied, in December 10, 1856, and March 25, 1857. A Shareholder.—Was the dividend paid out of them?

Mr. Coppock.—No, it was paid out of the earnings of the company.

Mr. Vining said that as the directors had said they could bring the matter to a favourable termination if they were to be permitted, he thought the best course would be to appoint a committee. The interests of the directors and shareholders were identical, and if there was

a fallacious statement of figures, the best course would be to wind it up. The shareholders were in possession of no information on which to decide the question, and at the proper time he should move the appointment of a committee to inquire into the accounts and the subjects to be brought before the meeting.

Mr. Coombe trusted he should be allowed to make a few observations as to the papers which had been distributed amongst the shareholders. He complained that the letters had been garbled, and only extracts given, and that was unfair. It had been said he had charged the directors with misconduct, and this pamphlet, in reply, had not been sent to him to give him an opportunity of replying to it.

Mr. Coppock said that Mr. Coombe's animus against the company was well known to the directors, and all his letters were in the room.

After a few remarks from Mr. Vining.

Mr. Coppock said he was ready, on behalf of the directors, to agree to a proposition for the appointment of a committee of investigation.

Mr. Vining hoped the meeting would be adjourned for a sufficient length of time to enable the committee to make their report.

Some trifling items in the accounts having been explained,

The Chairman said he was now prepared to defend the conduct of the directors against the charges that had been made, but if the meeting decided to adopt Mr. Vining's resolution the discussion had better, he thought, be postponed till the report of the committee was made. He was quite willing to agree to Mr. Vining's motion, for he thought that the question was one on which no decision should be come to without the most careful consideration and calm deliberation. The directors had been charged with folly and dishonesty, on both of which, at the proper time, he would be prepared to give a full explanation. (Hear.)

A rather desultory discussion arose, in which several explanations on matters of minor importance were given.

Mr. Fleming had no doubt but that the directors were glad to catch at the idea of having a committee, because the meeting was held to consider the terms of a requisition as to whether they should not be removed. The motion of Mr. Vining would result in overthrowing the whole object of the meeting. (Hear, hear, and No, no.) He wished to ask the Directors why they had not made a statement of their accounts before this. The last statement which had been given them was only up to December, 1856. He did not think that was in accordance with their deed, which required that a full statement of assets and liabilities should be given; but from the statement submitted, no shareholder would be able to judge what were the assets or liabilities of the company; but if the account had been properly made up and submitted, the shareholders would have long since taken the matter into their own hands. There was one item in the accounts which required comment, and that was the amount expended on the music hall, which far exceeded the estimates. The committee had taken great trouble in going over the accounts, and had employed an accountant, and he did think, from the accounts which had been made out, that the directors would honourably have resigned, and now those who had owned they had mismanaged the concern were to retain their seats till a committee had investigated the affairs of the company and made their report. Mr. Fleming then attacked the directors for having given bills, and said no doubt the law would make them responsible.

Mr. Coppock said he thought they should come to business, and he would sum up what they had done in this question, whether the directors were to have the support of the shareholders, or whether the four gentlemen proposed could be elected as directors. Of the four gentlemen proposed by the shareholders' committee, Mr. Todd had been elected; Mr. Spetchley was not qualified, as he did not hold sufficient shares; Mr. Slater, the third, they would be most happy to have on the board; and as to the fourth, Mr. Coombe, no power on earth should cause them to join him. (Oh, oh, and Hear.)

Some confusion here arose, Mr. Spetchley contending that as he held 15 shares, and his wife 10, the 25 qualified him; but the legal officer of the company declared that the shares being registered in the separate names, Mr. Spetchley was not qualified.

Mr. Vining.—Could not Mr. Spetchley qualify himself by giving seven days' notice?

The Chairman.—Yes, he can.

The amendment of Mr. Coppock was then put, and carried by a majority, after which the motion, that the third point in the notice should be considered before the other question, was agreed to.

Mr. Fleming then moved a resolution to the effect that the four directors, Messrs. Coppock, Bain, Holmes, and Webster, be removed, and four others be elected in their stead.

Mr. McDonald seconded the motion.

Mr. Coppock repeated his statement with regard to the four names which had been sent in by the shareholders.

Mr. Vining said the resolution he should now move as an amendment would cast no aspersions on the committee of shareholders, which were, in fact, nothing more than a self-constituted body. (Hear, hear, and Oh, oh.) They were elected at a meeting of the shareholders dissatisfied, and not by the general body. His resolution was, "That a committee of shareholders be appointed to investigate the whole affairs and accounts of the company, and to report to an adjourned meeting, to be held at the same place on November 2nd, after which the other subjects on the paper be taken into consideration."

Mr. Jones, solicitor, seconded the amendment, and in doing so said he represented the petitioning creditor, whose debt was £1,100. He felt that the best should be done for the interests of the general body. He did not think the manner in which the committee had been elected was correct. They were elected from a clique at a meeting to which the directors or himself had not been invited. Mr. Fleming held only one share. He contended that the affairs of the company should be placed in the hands of persons who had sufficient stake in the affair to induce them to take an interest in it. Referring to the requisition, he asked them what could they do. They could not elect the four. (No, no.)

Mr. Coombe.—Then I will withdraw for the present. (No, no, and Hear.)

Mr. Jones said there were plenty of men who had sufficient interest in the affair to admit of their undertaking it. In conclusion, he trusted he should only see the concern in the hands of those whose surety was in their own interests.

Mr. Nicholls repudiated anything that had been said against the small shareholders, for they came forward on the side of truth when the larger ones would not come forward to protect their interests.

The Chairman and Mr. Jones expressed an opinion that nothing whatever had been said against the small shareholders.

Dr. Trisse said they could not elect their directors that day, as two of them were not qualified, and it would require seven days' notice from them. He advised them to wait till the report of the committee came up, and on that they could say whether the directors should be removed or not. He therefore called on them to adopt the amendment.

The motion and amendment were then put, and the latter was carried by a large majority.

Mr. Vining then moved, and Mr. Jones seconded, "That the number of the committee be seven; that number to include four of the present committee."

Mr. Fleming then moved as an amendment, "That the number be twelve; and that the whole of the present committee be included." (No, no; and A Voice, "Except Coombe".)

Mr. Dowes seconded the amendment, which, on being put, was carried by a large majority.

The Chairman said he had received a communication from five of the shareholders, demanding a ballot.

Mr. Fleming thought it very unfair, as the votes of the shareholders present could easily be swamped by the 1100 shares held by the directors.

Mr. Nicholls said he would withdraw his name.

Mr. Coombe (after some slight discussion) said he would withdraw his name rather than resort to the ballot.

Several shareholders hoped there would not be a ballot, and some conversation having ensued, the chairman said he would endeavour so to arrange it that there should not be a ballot, and after some delay the following names were chosen, the first six being members of the present committee—Mr. Spetchley, Mr. Swann, Mr. Nicholls, Mr. Fleming, Mr. Staff, and Mr. Clout—Mr. Nelson Lee, Dr. Lever, Mr. Johnson, Mr. Todd, Mr. Vining, and Mr. S. Cooke.

Mr. Nicholls said that although this might have been said to be an unruly meeting, yet he thought their chairman had kept good order, and, therefore, they were bound to return him their thanks. (Cheers.)

The motion having been carried with acclamation,

The Chairman, in acknowledging the compliment, said that all he could observe was, that when he found himself called into the position he had been that day—without a dividend, and even worse—he felt it was not a very pleasant post, yet he would not shirk it, and he hoped he had not been wanting in courtesy. (Hear, hear.) Perhaps he had erred in allowing the meeting to go a little wide of the subject they had met to consider, but he thought instead of that doing harm it tended to do a little good. (Hear, hear.) He trusted that whatever the result might be, the shareholders would be convinced that the directors had not acted in that manner which had been imputed to them. (Hear.)

The proceedings then terminated, after nearly five hours' duration.

The above report was given in most of the daily papers on Tuesday. On Wednesday the following letter appeared in the *Times*:

ROYAL SURREY GARDENS COMPANY.

To the *Editor of the Times*.

SIR.—In the confusion which took place at the meeting on Monday, your reporter has fallen into an extraordinary error in stating that the amendment of Mr. Coppock was carried. The very reverse is the fact. My resolution for proceeding with the real business of the meeting—viz., the removal of the directors—was carried by a majority of at least five to one, and my motion for adopting the whole of the first committee on that proposed by Mr. Vining, was also carried by nearly the whole meeting, there being only three hands held up against it. The motion for removing the directors would undoubtedly have been carried, had there not been a wish on the part of some of the shareholders to ascertain more fully certain facts in relation to the mortgages, for which purpose Mr. Vining's motion for a further investigation was adopted.

The favour of your insertion of this letter will much oblige

Your obedient servant,

THOS. B. FLEMING.

LOLA MONTES.

LOLA MONTES has addressed the following epistle to the editor of the *Montreal Witness*:

SIR.—A gentleman of this city has just put into my hands a copy of your paper, in which you make an unprovoked attack on me, and recommend respectable people not to hear my lectures. Now, sir, in the notice which I am about to take of you, do not suppose that I am moved by any idea that what you say will influence people of real respectability and intelligence. The public press must already have informed you that it is precisely from that class that my lectures receive the largest patronage. But a feeling of justice to myself impels me to ask you what motive any fair-minded man can have for assaulting me in the pursuit of an honorable and blameless calling? Is it not, sir, from the depravity of your own bad nature that the attack thus sprung? Am I not earning my bread as respectably as you are yours?—and I rejoice in knowing that in the midst of all the malice and falsehood which have been heaped upon me, I have never yet, to my knowledge, been thus assailed by any man who was himself of faultless life. My assailants have been from the ranks of men like yourself, who have no visible means of getting a character, but by shouting at the tops of their voices against vice—men who, having worn themselves out in the service of sin, set up to be the especial enemies of sinners. My manner of life is squarely and prominently before the public, and scandal itself does not dare to say that it is not morally blameless. Of course, I cannot here enter into any defence of my past career; but there are hundreds of honorable men on this side of the Atlantic who know that, until circumstances threw me into the stormy arena of politics, there was far less of evil report attached to my name than to that of almost any other lady of my profession in Europe. The causes which afterwards led to the vilification of my name throughout the world are already beginning to be partially understood, and, with devout reliance on the justice of God, I am patiently waiting for the rest to come. That my life has not been without errors, I do not deny; but that I ever deserved the abuse which such as you would heap upon me, I do deny, and history will one day vindicate my right to say this of myself. Sir, if you have a wife, a sister, or a mother, I trust that they are of a blameless life, but cannot be more so than the one which I am living; and may the day be far off when some wicked and bad-hearted man shall do by them as you would do by me. Sir, you profess to be a Christian; but how will you appear before the Being who has said, 'Judge not, that ye be not judged?' How will you meet him who has said, 'Let him who is without sin cast the first stone?' Practise upon the precept of the 'Master,' and you will never more throw stones at me or at any other human being. If you can find fault with my present life, you are welcome to do so; if you can show that my lectures are undeserving of the patronage which they have, almost without exception, received from the most respectable and the most intelligent portion of the community, you are welcome to do that also; but you are not welcome to do what no gentleman ever will do, assail a lady who is honestly endeavouring to make the best use she can of such opportunities and abilities as God has given her. Sir, I pity you and I forgive you; and it is with the hope that I may be the means of making a better-mannered and a better-principled man of you that I address this note.

"Montreal, August 27, 1857."

"LOLA MONTES."

FOUR LETTERS FROM BEETHOVEN TO  
CARL CZERNY.

(Communicated from the originals, by F. Luth.)

THAT Carl Czerny, from his boyhood, to the 26th March, 1827, a day that excited universal and profound mourning, lived on terms of uninterrupted friendship with the hero of music, is a well-known fact. During this long period, extending over about twenty-six years, he received a great many letters from him. The earliest of these are, unfortunately, all lost; of the later ones, Czerny gave away the greater number to friends of his who were desirous of possessing a specimen of the handwriting of the celebrated deceased, and thus, as far as I know, he had only nineteen left. These he preserved as a precious treasure.

Of these nineteen letters, the following four will probably possess a very great interest for the musical public, especially for the numerous friends of Beethoven and Czerny, for which reason I now communicate them.

The explanations which, for the better understanding of them, I have thought it advisable to give, I had from Czerny's own lips.

## I.

"Dear Czerny,—I cannot see you to-day, but I will come to your house to-morrow, for the purpose of speaking with you. I blurted out so yesterday; I was very sorry afterwards, but you must forgive an author, who would have preferred hearing his work just as he wrote it, however beautifully you played it in other respects.

"I will, however, publicly atone for this, when the violoncello sonata is performed. Let me assure you that I, as an artist, entertain the very best feelings towards you, and will always endeavour to prove it,

"Your true friend, BEETHOVEN."

Czerny received this letter the day after his performing (1812) in Schuppanzigh's band, the E flat major quintet, with wind instruments, on which occasion, out of mere youthful thoughtlessness, he had taken the liberty of introducing several alterations; of increasing the difficulties of certain passages, of employing the higher octave, etc., etc. For this he was, immediately and justly, reprimanded with great severity by Beethoven, in the presence of Schuppanzigh, Linke, and the other performers.

One alteration only—namely, the taking the ascending triplet-passages in the first movement in both parts with both hands in octaves—Beethoven subsequently approved.

The violoncello sonata, mentioned in the second paragraph, was the one in A major, Op. 56, which Czerny, in conjunction with Linke, played the following week to Beethoven's entire satisfaction.

## II.

"My Dear Czerny,—Let me beg of you to treat Carl with as much patience as possible; though he may not, at present, get on as well as you and I could desire, he will, otherwise, do still less, for (but he must not know this) his powers are too severely taxed by the bad arrangement of his lessons.

"Unfortunately, this cannot be immediately altered, therefore, meet him as much as possible affectionately, though seriously. Things will then go better under the circumstances, which are really unfavourable for Carl. With respect to his playing with you, may I beg you, as soon as he has got a proper system of fingering, and keeps time, as well as plays the notes tolerably without mistake, then first to direct his attention to style, and when he has got thus far, not to make him leave off on account of trifling faults, but to point them out to him at the end of the piece. Although I have given few lessons, I always followed this method; it soon forms musicians, and this, after all, is one of the first aims of art, and is less fatiguing for master and pupil.

"In certain passages, such as g a, f g, e f, d e, c d, b natural e, etc., I should like him, at times, to use all the fingers, as also in the case of d g, c e, d f, e g, f a, etc., etc., g e, f e, e c, d b natural e, etc.

in order that d g may be slurred. Certainly d g sounds, as they say, 'pearled' (played with a few fingers), or resembling a pearl; but people like, now and then, a different kind of ornament. More another time.—I hope you will receive all this with the love with which I intend it to be said and thought. I have been, moreover, and still remain, your debtor.

"May my sincerity serve you, as far as possible, as a pledge of the future payment of the same.

"Your true friend, BEETHOVEN."

## III.

"My Dear Czerny,—Please give this to your parents for my dinner the other day; I cannot, on any account, accept this for nothing. I do not, either, require your lessons for nothing, even those already given shall be reckoned up and paid you, only let me beg you to have patience for the moment, since I cannot yet ask anything from the widow, and I have had and still have heavy expenses. For the present, it is so much lent. The youngster is coming to you to-day, and I, likewise, shall do so later.

"Your friend, BEETHOVEN."

Both these letters bear the date of 1815, in which Czerny began giving lessons to Beethoven's nephew, Carl.

Czerny protested, naturally, against receiving any payment, not on one, but on several occasions, so that Beethoven's sensitiveness may have been excited; hence the strange notion, contained in letter III., of wishing to pay for a dinner, of which, with his nephew, he had partaken at the house of Czerny's parents (who then resided in the Hohermarkt, near the Breiter Stein).

In how many other instances Beethoven manifested a similar feeling of irritability towards his best friends is already sufficiently known.

That Beethoven's idea, contained in letter II., concerning the propriety of not stopping the pupil during the lesson, however correct on the whole, is liable to very many exceptions, since much depends upon the natural capabilities of the pupil himself, and that it was not carried out by Czerny, are a mere matter of course.

## IV.

"My dear Czerny,—I have this moment heard you are in a position which I really never suspected. Only have confidence in me, and tell me in what way many matters may be rendered more favourable for you (without any mean seeking after patronage on my side).

"As soon as I can take breath again, I must speak with you. Be assured that I prize you, and am ready to prove this, every instant, by deeds.

"With true esteem, your friend, BEETHOVEN."

In 1818, Czerny was requested by Beethoven, in a letter which the former gave, many years ago, as a present to Mr. Cocks, the music-publisher, of London, to play, at one of his last concerts in the Grosser Redouten-Saal, the concerto in E flat major, Op. 73.

Czerny replied, in strict accordance with the truth, that, having devoted himself exclusively to tuition, as a means of livelihood, and having for many years given more than twelve lessons a day, he had been obliged to neglect his own playing so much that he could not venture to perform the concerto with only a few days' notice (as Beethoven required). Hereupon, he immediately received the touching proof contained in the preceding letter of the interest Beethoven took in him.

He discovered subsequently, moreover, that Beethoven had exerted himself to procure him some permanent appointment.

BEETHOVEN'S "ADELAIDA."—This composition was saved for posterity by Herr Barth, singer in the Imperial Chapel. He chanced to call, one day, on Beethoven, and the latter gave him a paper, saying, "There, I wrote that to-day; there happens to be a fire in the stove, and in it shall go." Barth read the composition, and afterwards tried it over. Beethoven listened attentively, and then observed: "My dear old fellow, we will not burn it!"

**THEATRE ROYAL, HAYMARKET.** — This evening will be performed, *THE LADY OF LYONS*; after which, *A CURE FOR LOVE*; to conclude with the Ballet of *THE GALICIAN FETE*. Commence at 7.

**THEATRE ROYAL, ADELPHI.** — This evening, *DOMESTIC ECONOMY*; after which, *MY POLL AND MY PARTNER JOE*; to conclude with *FEARFUL TRAGEDY IN THE SEVEN DIALS*. Commence at 7.

**ROYAL PRINCESS'S THEATRE.** — This Theatre will re-open on Monday next, when will be performed the Play of *THE TEMPEST*, preceded by a Farce. Commence at 7.

**ROYAL OLYMPIC THEATRE.** — This evening, the performance will commence with *THE LIGHTHOUSE*; to be followed by *A SUBTERFUGE*; to conclude with *MASANIELLO*. Commence at half-past 7.

## THE MUSICAL WORLD.

LONDON, SATURDAY, OCTOBER 10TH, 1857.

THE shareholders have met,\* the directors have "vindicated" themselves, and the condition of the Royal Surrey Gardens Company remains a greater mystery than before.

Any one who imagined that this meeting would elucidate a clear and comprehensive explanation, must have been largely endowed with the bump of credulity. Nothing whatever transpired, either to enlighten shareholders or encourage the hopes of creditors, nor was it previously entertained that anything *should* transpire. The ostensible business was to dismiss four directors; but Mr. Coppock delivered a speech, and read a report, and when it came to the consideration of the main point, *that* was got rid of by a side-wind. An "amendment" was proposed, by Mr. Coppock himself, and carried, to the purport that he, Mr. Coppock, and the other directors were the finest fellows imaginable, that the charges brought against them were preferred by individuals opposed to the interests of the shareholders, and that the affairs of the company had been managed, if not *à merveille*, at any rate with a steady eye to the company's welfare. A resolution (*the resolution*) to eject four of the board and substitute four others, was equally got over by a side-wind. Somebody moved as an "amendment," that "a committee of shareholders should be appointed to examine into the accounts, etc., and report to an adjourned meeting." This being also carried, the meeting dispersed, and the mouse ("mouses?") came forth from the mountain. A more solemn farce was never acted, nor one more fruitful in suggestions.

Do the shareholders (*the bona fide* shareholders) really mean inquiry? — or are they timid about the possible consequences of embroiling themselves in a law dispute with "one of the cleverest men of business of the day"? If the latter be not the case, we are at loss to account for the equanimity with which many parts of Mr. Coppock's address were received. For the sake of common sense, however, the comedy should terminate. Either let the shareholders act in a straightforward manner, or resign themselves unconditionally to the tender mercies of the "mortgagors." The creditors (*the bona fide* creditors) have far more reason to complain, since *they* are victims in the fullest acceptation of the term, and have no apparent means of redress.

\* See our report, in another page.

THE lovers of dramatic art will be highly gratified by the intelligence that the health of Madlle. Rachel is considered in a decided state of improvement. The relatives, who had assembled round her, fearful that they would have to perform the last sad duties enjoined by consanguinity, have retired to their homes, reassured by the declaration of the physicians that the most dangerous crisis is past.

We can scarcely conceive a more serious loss to Europe, considered as a region of art, than that of Madlle. Rachel. For two years we have been deprived of the pleasure once afforded us by her annual visit, and what a gap has been thus occasioned in the amusements of the metropolis! We had acquired the habit of anticipating a regular series of classical exhibitions, as something different from everything else that we had seen in the course of a season, crowded with means of recreation; and though we were perfectly acquainted, not only with all the parts in which she achieved her chief triumphs, but also with her method of interpretation, we were also pleased to notice and to record something new. There was something inexhaustible in every one of her great parts; nay, in every one of her great speeches, or her great achievements in dumb-show. We have at this moment before us a copy of the *Horace* of Corneille, open at the soliloquy uttered by Camille when she recovers from the shock consequent upon the announced death of her lover. The margin is literally covered with pencil annotations, made at the St. James's Theatre, to indicate the varieties of emotion delineated by Madlle. Rachel in the course of that famous speech. Crowded as these annotations are, they are made as mere stepping-stones to the memory—stepping-stones placed at long intervals, if we regard all the shades of feeling through which the great artist passed in arriving at each of them in succession. There is a luxuriance of detail in the acting of Madlle. Rachel that goes far beyond all power of description.

Herein is the great difference between Madlle. Rachel and Mad. Ristori, who, for the two last seasons, has been our classical star. The attitudes of Mad. Ristori, favoured as they are with all the advantage of a commanding figure and countenance, are most magnificent; and if we would illustrate a play by photographs of the heroine as she appears at the most salient points, there is no actress who would be more fitted for the purpose than Mad. Ristori. Trained to act in a statuesque school of drama, she is pre-eminently a statuesque actress, and she is never so absorbed in the character she represents that we cannot clearly distinguish the artist from the work of art which she elaborates. On the other hand, Madlle. Rachel, to the perfection of art, adds all the spontaneity of nature. The attitudes are indeed statuesque—but her relation to them is not that of the sculptor. She is herself the inner soul of the statue, as the breath of the gods was the animating spirit to the work of Pygmalion. Camille is not one person, and Madlle. Rachel another. The daughter of the Horatii makes us the confidants of her sufferings and her hopes of vengeance; there is not an emotion that she veils from our eyes, and when she drops into one of the *poses*, that we still remember with unmixed admiration, it is because she cannot do otherwise. We recall the leading "points" of Mad. Ristori—we recall not only the points, but the "filling up," of Madlle. Rachel.

Moreover, the loss of Madlle. Rachel would not only be inestimable, because we should be deprived of a tragic talent for which there is no equivalent. With her would disappear an entire school of dramatic art. At school we used to read the plays of Corneille and Racine, and not only did we look

upon them as the perfection of dulness, but we did not find the least check to the free utterance of our opinion. Forty years ago, it was as much the bounden duty of a true-born Englishman to believe in the absolute worthlessness of Corneille and Racine, as in the absolute invincibility of the British tar when opposed to any number of foreigners. Classical tragedy forsooth ! What was a classical tragedy ? A play in which one man said sixty lines, to which another answered "Oui," whereupon the first man, having taken breath, poured forth sixty lines more. Then there was no change of scene in the classical tragedy ; and when we reflected on that deficiency, how we chuckled and rubbed our hands, as we thanked our stars that we had not allowed ourselves to be fettered by the absurd unities of time and place. Again, nobody was killed on the stage in a classical tragedy. Here was a frightful sacrifice of a most efficient means of excitement. How did we exult in the vast number of visible deaths that bring our *Hamlet* to a conclusion ; with what gusto did we sip our poisoned bowl and brandish our ensanguined sword, as we thought of the squeamishness of our neighbours, who would only kill behind the scenes. Voltaire was not more bigoted with respect to Shakspere, than we were on the subject of Corneille and Racine.

Of course we had due respect for classical tragedy, as a branch of Greek literature, though many of the objections which we made to the French of the age of Louis XIV. would have applied with equal force to the drama of the time of Pericles. But then the Greeks lived a good while ago, and a good way off, and we could admire them with the most purely theoretical admiration. Indeed, although the study of the Hellenic language is a most essential branch of English education, the influence of Greek upon English literature—save in the case of Shelley—has been slight indeed. We were, indeed, disposed to think ourselves Greek in the days of good Queen Anne, but we were only Roman—an essential difference—and we soon grew tired of practical classicality altogether. The French plays bore only a rude resemblance (or a polished resemblance, if you like) to the Greek ; but they were still too Greek for Britons.

Now Madlle. Rachel has taught us that the despised works of the French classical era are capable of being rendered vehicles of expressing every variety of human emotion. Those speeches, that seemed so unaccountably long, can be made so many confessions of the deepest secrets of the soul, and entrance every hearer by the force of their revelations. Was all this potentially in Racine, and did Madlle. Rachel dig it out ? Or was Racine a mere empty vessel, into which Madlle. Rachel poured the treasures of her own heart and her own imagination ? We will not expose ourselves to a controversy by answering this question ; but we will simply state that, by some means or other, Madlle. Rachel placed an intensely interesting Racine and Corneille on the stage, and that, when she quits the stage, the said Racine and Corneille will collapse, like a suit of old-fashioned frippery without a body to sustain it.

Paris will suffer even more than London. There, where a veneration for the classical authors is impressed in early childhood, the tragedies have, nevertheless, been held on the stage by the sole power of Madlle. Rachel. Racine and Corneille are esteemed as models of style by every educated Frenchman, but he will take care to keep as clear of them as he can, unless Madlle. Rachel appears in their society. It was otherwise in times of old. Turn over a history of the French stage, and there you will see a long list of actors who achieved fame even in the smaller characters of classical

tragedy, reminding you of an epoch in the English theatrical annals when plays, now thoroughly unattractive, set the town in commotion by the histrionic force employed on their representation. But now a French classical tragedy, even in Paris, is a piece for Madlle. Rachel to "star" in. When she is gone—the tradition of nearly two hundred years is gone likewise—perhaps for ever.

#### THE ROYAL SURREY GARDENS.

*To the Editor of the Musical World.*

SIR,—How many shares in this "limited liability" company have been paid up ? Have the directors paid up their shares ? And if not, are they not in office contrary to the laws of the society ? If any of your numerous readers can enlighten me on this point, they will greatly oblige,

A CREDITOR.

Oct. 8, 1857.

#### THE LATE MR. JERROLD.

*To the Editor of the Musical World.*

SIR,—You were so kind as to give publicity to a letter we addressed to you, on the termination of our labours "In Remembrance of the late Mr. Jerrold," making known their result.

Mr. Jerrold's eldest son thereupon gave to a letter of his own what publicity he could obtain for it, making his own representation of his father's affairs.

We knew our forbearing and delicate reference to them (forced upon us by exaggerations with which we had been repeatedly met, and which the son had never contradicted) to be perfectly accurate, and we knew his accounts of them to be highly incorrect. We are extremely sorry to be obliged to produce the proof of this ; but it is necessary to the clearance of our own good faith, and that of the gentlemen associated with us.

We have before us, under date the 2nd of this present month, a letter from the solicitor to the late Mr. Jerrold's estate (a gentleman well-known in his profession, Mr. Ashurst of the Old Jewry), in which, after mentioning that there is a life assurance of a thousand pounds, which is Mrs. Jerrold's absolutely, and which the estate cannot claim, he informs the correspondent to whom his communication is addressed, "that he cannot understand Mr. Blanchard Jerrold's reason for writing this unfortunate letter ;" that he thinks "he and his family ought to be set right on the matter ;" and that, if a certain claim be urged of which he has received the particulars, "the facts and figures show that the estate will be absolutely insolvent."

We quote this letter with its writer's permission, and we have now done with this subject for ever.

Your faithful servants,

CHARLES DICKENS,  
ARTHUR SMITH.

Oct. 6th, 1857.

*To the Editor of the Musical World.*

MR. EDITOR.—I send you a third "mare's nest," discovered by the singular musical critic of the *Morning Advertiser*. Yours very obediently,

MUSICUS.

"Whether Europe is to be dismembered and readjusted, or whether Louis and Alexander have agreed to join the peace movement, and initiate a general disarmament—whether England is to be thrown overboard, or Austria punished for her ingratitude to one power and her haughtiness to the other ; whether, in short, anything at all has been done, or the two Emperors have only been joining in the execution of the *Tancredi* duet, 'Di tanti palpiti,' better known, perhaps, across the water as 'Here we meet too soon to part,'—all these are questions that may be asked, but, certainly, not to be answered just at present."

M. GOUNOD, the composer, has been suddenly deprived of reason. His convulsions were so violent, that the straight waistcoat was obliged to be applied. M. Gounod is now a patient in the establishment of the well-known Dr. Blanche.

JULLIEN'S LAST (Not from *Punch*).—"Why," asked Jullien, "can the music at the Surrey Gardens now be seen, as well as heard?"—"Because we have gas here (Gassier)."

## LYCEUM THEATRE.

*Norma* was produced on Saturday, but, being nearly as far removed from the means and resources of the company as the *Huguenots*—at least that section of the company which comprised its supporters—did not achieve a great success. The band and chorus did all they could for the music, and, as far as they were concerned, no fault could be found. The principals, however, were out of place. Madame Caradori, as *Norma*, displayed her usual cleverness, and her usual deficiency in those lofty qualifications which the characters she is in the habit of assuming imperatively demand. Her singing was occasionally entitled to praise, and frequently unsatisfactory. The whole performance, although betokening capabilities and talent, was extremely uninteresting. Madame Caradori is not sympathetic either as actress or singer. Mr. Augustus Braham laboured exceedingly hard to hammer something out of the unamiable part of *Pollio*, but even his instrument, hard as it was, and used with such extraordinary energy, could not strike a spark nor make an impression. Mr. Hamilton Braham, had he sang and acted the part of the chief Druid as well as he looked and was dressed, would have been irreproachable. Miss Susan Pyne, a little tame—yet delicately so—in that most sentimental of all *seconda donna* characters, Miss Adalgisa, gave the music in a highly pleasing manner, and with great propriety of feeling. Her singing was the most effective of the evening. With the exception of what we have observed of Miss Susan Pyne, there were numberless persons in the theatre who appeared to differ *in toto* from the opinions we have just expressed—so that, after all, it may be owing to our obtuseness, that the artists' demerits have been specialised. Madame Caradori and Mr. Augustus Braham were applauded lustily, and all the singers recalled at the end with enthusiasm.

On Monday, Mr. Wallace's *Maritana* was revived with great care and completeness, and may, without fear of contradiction, be pronounced the best performance ever heard in this country. Miss Louisa Pyne, who, we believe, sustained the part of the Gitana for the first time in London, was by many degrees superior to the original representative; Mr. W. Harrison filled his old part of Don Cesar de Bazan: Mr. Weiss was a powerful substitute for Mr. Henry Phillips in Don José; Miss Susan Pyne was hardly surpassed in the character of Lazarillo by her predecessor Miss Pool; while the band and chorus indicated a great advance on Mr. Bunn's forces in his most liberal periods. In the so-called palmy days of the "English Opera," when Messrs. Balf and Wallace reigned supreme under Mr. Bunn's administration, and the muse of the manager and Mr. Fitzball created a new era in lyric poetry, *Maritana* won a great reputation. Its prosperity was only surpassed by the *Bohemian Girl*. Wallace's opera, however, transcended Balf's in one respect—it contained a greater number of ballads, and was, consequently, an object of higher veneration to the music-publishers, whose admiration for master-pieces is in the direct ratio of the quantity of their songs in two verses. Stimulated by his publishers, who, strange to say, in this isolated instance, preferred their own interests to those of art, Mr. Wallace, backed by Mr. Fitzball, displayed the most exquisite and admirable disregard of propriety in the introduction of sentimental inspirations in the stereotyped form and stereotyped number—like two cups of tea at breakfast. The last act of *Maritana*, as far as the book is concerned, is a *chef-d'œuvre* of littleness impregnated by audacity. Let any who doubt us, read and judge. Miss Pyne had not many opportunities of displaying her facility and fluency in the music, which was composed with a keen eye to the capabilities of an artist of inferior calibre. Now and then, nevertheless, she signalled herself by the brilliancy and splendour of her vocalisation, though, unlike many artists who should know better, she did not, by changes and alterations, do violence to the composer's intentions. Miss Louisa Pyne is most conscientious, and her effects are invariably legitimate. She is just such an artist as Rossini would love! and just such an artist as could sing the music of the *Swan of Pesaro* to perfection. What if she would one day essay the part of *Cenerentola*, or the Countess in *Comte Ory*, or, haply, the heroine of any of his neglected operas—*L'Inganno*

*Felice*, *Il Turco in Italia*, *Ricciardo e Zoraide*, *Matilda di Shabran*, *Armida*, *Zelmira*, and many others, whose very names are forgotten? Verdi has pitched Rossini clean out of the Italian operas. Should he have no home? or would he despise the Lyceum, not gratefully contemplating the *Figaro* of Mr. Hamilton Braham, or allured by the prospect of a new Count Almaviva in Mr. Augustus Braham? We are only satisfied that no singer, except Albini, could surpass Miss Louisa Pyne in Rossini's music. Mr. Harrison surprised all his friends in Don Cesar de Bazan, which was not surprising, since he acted and sang better than ever. His performance, indeed, of the broken-down gentleman was singularly vivacious and highly effective, and quite infected the audience with its spirit and drollery. No doubt it was exaggeration, but it was so well done that one could hardly desire to see it modified. Mr. W. Harrison's singing was even better than his acting, and on two occasions he excited his hearers to enthusiasm. The vigour and power displayed in the trio, "Turn on, old Time," and the martial ballad, "Let me like a soldier fall," could scarcely be surpassed. Both were encored and repeated, as we journalists invariably say, "with increased effect." Mr. Weiss gave a bold reading of the part of Don José, and sang his music capitally, obtaining an unanimous encore in one of his fleet of ballads. May we ask Mr. Weiss and Mr. Harrison why they pronounce Don Cesar, "Don Cesar," laying the accent on the final syllable? Cesar is French—Cesar is English. The opera is given in English—why then not Cesar? We may also ask Mr. Weiss why he should use, by no means to the advantage of his singing a foreign pronunciation? Why, for instance, does he say "beauty" instead of "beauty," "thold me" in place of "told me," and "sweesthest" for "sweetest"? Mr. Ferdinand Glover, the new baritone, has also this drawback, but his foreign accent most likely has been produced by his Italian education. The sooner he gets rid of it, however, the better. Mr. Ferdinand Glover has a most beautiful voice, and one destined to place him, or we are greatly mistaken, at the head of British baritones. In the meanwhile he must be continually on the stage to get rid of an awkwardness so extreme as to prevent him from doing anything like justice to his singing. Mr. Ferdinand Glover shuffled on the stage as the King of Spain; but, on every occasion when he sang, exhibited the most lovely quality of voice, and a pure Italian style and taste. Miss Susan Pyne was graceful and sufficiently animated as the page Lazarillo, and gave all the music, especially the beautiful air "Alas! those chimes!" with great sweetness and expression.

The audience was in raptures and applauded everything, and called for everybody, and demeaned itself most extravagantly, as one naturally does when pleased and excited in an unusual degree. As our contemporary the *Morning Herald* remarked, "the first English opera obtained the greatest success for the new company at the Lyceum."

**AN OPERA AND NO HOUSE.**—An English opera company, under the direction of Mr. Henry Corri, has been playing at the Lincoln Theatre since Tuesday night, with very fair success. The opera of *La Sonnambula* was announced for production on Monday night, but in consequence of the key of the theatre not being forthcoming, neither artistes nor audience could get into the building. Many respectable persons assembled, but had to go home minus the treat they no doubt anticipated. It is understood that Mr. Coleman, the lessee of the theatre, was in London on Monday, intending to come down to Lincoln with the key, but missed the last train.—*Yorkshire and Lincoln Advertiser*.

**READING.**—Miss Binfield's annual concert was very attractive. Mdlle. Piccolomini, Mad. Poma, Signors Giuglini, Beneventano, Belletti, and Rossi, were among the foreign, and Miss S. Havell (pianoforte), and Miss L. Binfield (concertina), among the local "stars." The concert went off with great spirit, and as it was Miss L. Binfield's first appearance in public, we must note the fact of her complete success. The *débutantes* may be ranked among the most accomplished executants on the concertina.

## DRAMATIC INTELLIGENCE.

**HAYMARKET.**—A new actress of note from Manchester, Miss Amy Sedgwick, appeared, on Monday night, as Pauline in *The Lady of Lyons*, and achieved a most unequivocal success. The lady has good looks and fine form, is graceful, elegant and natural, indicates first-rate training, has thorough command of her art, and, altogether, promises to be the legitimate successor of Miss Helen Faust. At least no artist, since that accomplished lady absorbed all the leading parts in high comedy and tragedy, has appealed so powerfully to the public. Miss Amy Sedgwick was applauded to the echo, recalled after each act, and tumultuously received, at her last appearance, on the fall of the curtain. Mr. Buckstone is fortunate, indeed, in having hit upon so decided a talent, and one which is likely to affect in no slight degree the fortunes of his theatre.

**THE PRINCESS'S THEATRE** re-opens on Monday night, with *The Tempest*. The interior has undergone complete renovation, and is newly painted throughout. The devices and figures on the panels of the boxes are all taken from Shakspere.

**ADELPHI.**—Mr. Haines's nautical drama, *My Poll and My Partner Joe*, was revived on Monday, for Mr. T. P. Cooke, who appeared in his popular part of Harry Halyard.

**MONDAY EVENING CONCERTS FOR THE PEOPLE.**—The committee have just issued their first annual report, in which they state that the "Monday Evening Concerts for the People" were commenced during the summer of 1856, under the direction of a committee of working-men, who were desirous of providing musical recreation of a refining and elevating character—the want of which had been long felt by the sober and intelligent portion of the working-classes of the metropolis. The first series of ten concerts was given at the Philharmonic Rooms, Newman-street, Oxford-street; but, in order to carry out efficiently the views of the promoters, it was found necessary to obtain a larger room. Arrangements were accordingly made with Mr. Hullah for the use of St. Martin's Hall, in which the second series, consisting of thirty-six performances, took place; making in all forty-five weekly concerts, which have been given without intermission from July 15, 1856, to May 18, 1857—a fact, it is believed, altogether unprecedented in the musical annals of the metropolis. From the commencement to the close of the present season, the concerts have been attended by 50,000 persons. The average attendance at the second series has been upwards of 1200; and on one or two occasions as many as 2300 were admitted. The Lord Mayor and Lady Mayoress, the sheriffs, and other civic dignitaries, and clergymen of various denominations, have sanctioned the efforts of the committee by their presence; and the members of the public press, of all creeds and parties, have repeatedly borne testimony to the high character of the performances, as well as to the perfectly good order that has invariably prevailed at these entertainments. The total amount of expense incurred in carrying on these concerts is between £1300 and £1400, of which the following are the three most important items, viz.: artists, £640; rent of hall, etc., £347; printing and advertising, £315. On reference to the balance sheet, it will be seen that the expenditure has exceeded the receipts (including subscriptions to the guarantee fund, to June 1st) by more than £200. This appears to have been the case also with the "People's Concerts" in the provincial towns, which, although they are now self-supporting, almost invariably experienced a similar difficulty at starting. Having, at the commencement, announced that the surplus, should any arise, would be applied in aid of the public hospitals, the committee cannot possibly derive any pecuniary benefit, no matter how successful the project may become. They, therefore, trust that those who approve of this attempt to supply an acknowledged public want, and who have not yet contributed, will at once exhibit their sympathy by becoming subscribers to the "guarantee fund;" and thus enable the committee to make arrangements for resuming the concerts with increased efficiency during the next season, and at the same time relieve them from a responsibility, which, considering their humble means, is felt to be a serious burden. The committee, in conclusion, state that

subscriptions will be thankfully received by the treasurer, John Augustus Nicholay, Esq., churchwarden of St. Marylebone, 82, Oxford-street, and by other gentlemen whose names are mentioned. We trust their appeal will be heartily responded to, for their cause is a good one.—*Morning Herald*.

**PARIS.**—The inauguration of the Italiens does not seem to have been attended with any extraordinary *éclat*. The opera was Verdi's *Trovatore*, the executants were Mad. Stefanone, Mad. Nantier-Didiée, Sig. Mario, and Graziani. Mad. Stefanone did not create a *furore*—no one anticipated she would; Mad. Nantier-Didiée, though singing and acting admirably, did not reach the utmost sympathies of the Parisian audience; Sig. Mario and Graziani were reported "fatigued"—not to be wondered at after their long provincial *tournées* in England; and Sig. Bonnelli and his band were found too energetic and demonstrative for the gentle songs of the "Swan of Busetto," as Messrs. Essendier of the *France Muscale* entitled Sig. Verdi. There is, however, success in store for the Italiens, if we judge from the reports about Madlle. St. Urbain, a French soprano from Naples (French, nevertheless, and formerly pupil of the Conservatoire), who is to make her *début* in *Rigoletto*, with Signors Mario and Corsi. The performance of *Le Trouvère*—the French version of *Il Trovatore*—obtained a brilliant reception on the previous Wednesday at the Grand-Opéra, principally attributable to the singing of Madame Lauters. What pleases at the Académie Impériale, however, runs great risk of being criticised at the Bouffes. In Paris, everything Italian challenges an extra scrutiny and double animadversion—a tacit acknowledgment of superiority, which the French would hardly openly avow. A new opera, in two acts, has been produced at the Opéra-Comique, music by M. Poise, words by MM. Cormon and Grangé. It is entitled *Don Pedre*, and is ingeniously constructed and well written. M. Poise, though heard for the first time at the Opéra-Comique, is not a new hand. He has already achieved indifferent success at the Théâtre-Lyrique by his *Bonsoir Voisin* and *Les Charmers*, and at Bouffes-Parisiens by *Le Thé de Polichinelle*. The music of *Don Pedre* seems to please. M. Poise is one of the pupils of the late Adolph Adam, and is still young. His friends await better things from him than his present work. A new opera by Ambroise Thomas is in rehearsal for Madame Cabel. Madlle. Andrea Favel, who last year so boldly essayed the part of Violetta, in *La Traviata*, after Madlle. Piccolomini, at the Théâtre-Italien, is engaged for two seasons at the Italian Opera, Madrid.

**RISTORI.**—This eminent artiste, in a letter to Strauss, says:—"A few days ago a soldier was condemned to be shot for having attempted to kill a sergeant who had struck him. The execution was appointed to take place on the morrow of the day on which we gave *Medea*. The Queen and all the Court were at the representation. A deputation of Spanish and Italian gentlemen came to me, telling me that I alone could save the life of this unhappy man, and that all the efforts which they had that day made to induce the Queen to spare him had been fruitless. I accepted the mission, and after the first act I went to the Queen's box, and threw myself at her Majesty's feet, imploring her to spare the wretched criminal. The Queen yielded to my prayers, and at once signed the full pardon of the poor man. I leave you to imagine what an ovation awaited me when I re-appeared on the stage in the second act. Good bye; remember me."

**DEPARTURE OF MR. JAMES ROGERS FOR AMERICA.**—Our readers will hardly have forgotten the *fracas* about the Windsor theatricals, in connection with the Olympic Theatre, some nine months ago, and which brought this gentleman so prominently before the public at the time. In consequence of the unpleasantness produced in certain high quarters, the then manager (Mr. Wigan) altered his arrangements, the result of which has been that Mr. Rogers has not since appeared upon the stage, although still receiving his salary as a member of the company. The present lessees (Messrs. Robson and Emden), with a liberality which reflects most creditably upon their management, have given him permission to go on a professional tour through the principal cities and towns of the United States and British North America.

## MUSICAL FESTIVAL AT DURHAM.

THE Durham Festival took place in the New Market Hall, on Tuesday and Wednesday, the 29th and 30th September, and the performances were attended by the nobility, gentry, and clergy of the city and county. The following were the principal artistes engaged:—Miss Whitham, Miss Crossland, Mr. Martin, Mr. Hemingway, Mr. Bates, Mr. Ashton, Mr. Lambert, Mr. Bowling, and Mr. Brandon; organist, Mr. Redshaw. Handel's *Messiah*, very appropriately, inaugurated the Festival. Mr. Ashton sustained the tenor parts, and sang "Comfort ye," and "Thou shalt break them," in a most creditable manner. Mr. Lambert was equally successful in "Thus saith the Lord," and surprised the *connoisseurs* by the ease and fulness with which, at the end of the air, "The trumpet shall sound," he brought out the double D. Mr. Brandon played the trumpet *obbligato* in a superior manner. Miss Crossland had a very severe cold, and an apology was made for her. Mr. Martin (of the Cathedral) supplied her place. Miss Whitham sang the soprano music finely. The runs in, "Rejoice greatly," as well as the passages in "I know that my Redeemer liveth," were smoothly rendered. The orchestra was nicely in tune, and the choruses, generally speaking, went well.

A brilliant and crowded audience assembled in the evening to listen to Mendelssohn's *Elijah*, this being its first performance in Durham. The grand overture was admirably executed, and the choruses throughout were given in satisfactory manner. Mr. Hemingway cannot sing the music of *Elijah*; his voice is wanting in power, especially in the lower range, and to sing above D is beyond his means. His best effort was in "It is enough," but indifferent was the best. Mr. Ashton sang "If with all your hearts," and "Then shall the righteous, exceedingly well, although in the latter song it was evident that his voice was a little impaired by his previous hard work. Miss Crossland having a bad cold, it would hardly be fair to criticise her upon this occasion. Miss Whitham sang in this oratorio for the first time, but seemed as if she had sung it for many years. Her interpretation of the scene between the widow and *Elijah* would have done credit to any soprano short of Clara Novello, and she was equally good in "Hear ye, Israel," which she gave with all the authority and commanding power of the prophetess. The trio, "Lift thine eyes," obtained its usual encore. The band was led by Mr. Ainsworth, supported by Mr. Bowling, of Leeds. The coarseness of the brass instruments, and the slips of the oboe, were serious drawbacks. The late lamented Dr. Ions was to have conducted these performances—his place was filled by Mr. Penman, an amateur member of the Newcastle Harmonic Society, and as he waved the silver baton, draped in crape, which was presented in 1855 to the late doctor, many were visibly affected. Mr. Penman is entitled to praise for the manner in which he conducted the orchestra and chorus through their difficult work, and Newcastle-upon-Tyne should be proud of such an amateur. The whole performances seemed to afford the highest satisfaction, the audience remaining till the last part was finished—a lesson, by the way, to our London and Newcastle friends. Never was such a musical treat given in Durham, and Mr. Kaye deserves the thanks of the citizens of Durham, and of all lovers of music. Wednesday closed the festival, when the band of the Yorkshire Rifles executed several favourite *morceaux*, to the unequalled delight of a less exclusive auditory. It is hoped that this present meeting may be the prelude to many a similar gathering in the ancient city of Durham. Mr. Kaye, of the Cathedral, was director and general manager.

MANCHESTER.—Mr. W. H. Russell has delivered two interesting lectures on the principal events of the Crimean campaign, at the Free-trade Hall. The first contained the incidents from the landing of the army on the shores of the Crimea to the Battle of Balaklava, and the second the events that happened from that period until the embarkation of the British troops for England. The various incidents were graphically and eloquently described, and the lecturer was repeatedly most enthusiastically cheered during the delivery.

YORK.—Handel's *Messiah* was given on Friday evening, October 2nd, in Trinity Chapel, Peckitt-street, Tower-street, to a numerous and attentive audience, on the occasion of the opening of the organ, lately erected there by Mr. Whitehead, organ-builder, of this city. The principal vocalists were Mrs. Sunderland, Miss Alice Watson, Mr. Wilson, and Mr. Lambert; organist, Mr. W. Dennis; conductor, Mr. Hunt. The chorus numbered upwards of sixty performers, selected from the Choral Society, the People's Musical Union, and the various choirs of York. The performance, on the whole, was highly satisfactory. The surplus, after defraying expenses, is to be applied towards paying for the organ.

LEEDS.—(From a Correspondent).—Last Saturday, the first People's Concert for the seventh season was given in the Music Hall, under the immediate patronage of the mayor, justices, and corporation of the borough. The room was crowded, and many persons were unable to gain admission. The performers were Mrs. Sunderland, Miss Newbound, Miss Walker, Mr. Delavanti, and the New Yorkshire Vocal Union. Mr. Spark is again the conductor and accompanist. With the exception of the Vocal Union, the performers were well known in Leeds. The Union sang several glees and part-songs in a highly creditable manner, and evidenced a careful and pains-taking instruction. The accents, *crescendo* and *diminuendo* passages, the leading points, etc., were all given with accuracy. Hatton's part-song, "Ah! could I with fancy stray," Mendelssohn's "O hills, O vales!" and T. Cooke's well-known glee, "Strike the lyre," were the best performances of the Union; and the ability of the singers was well tested in Calcott's glee, "O snatch me swift." Although this latter did not tell well with the audience, yet the execution was praiseworthy, and one which must give pleasure to all lovers of English glees. Several encores were awarded to the soloists, and the concert gave great satisfaction to the numerous auditory.

BRADFORD.—There were 4,000 persons present in St. George's Hall, Bradford, on Tuesday evening last, on the occasion of the performance of music by the Tonic Sol-fa Singing Classes, for the benefit of the Bradford Infirmary. It is expected that the proceeds of the performance, after payment of expenses, will be about £25. The first public rehearsal of the season was given on Friday evening, in the National School-room, Ashley-street, Manchester-road, Bradford. The room was well filled. The programme consisted of a choice collection of part-songs and glees, and, as a whole, the performance went off well. Several of the pieces were encored. Mr. Jackson conducted.—*Leeds Mercury, October 6th.*

DR. MARK AND HIS FORTY LITTLE MEN, whose agreeable and somewhat surprising performances were so well received here last season, are again on a visit to our city, and on Thursday and yesterday evenings gave their entertainments in the Mechanics' Hall with great success—the audiences being very large, and the applause most liberal. The contents of the programmes, ranging as they did from Meyerbeer's *Huguenots* to Mrs. Williams' "Bobbing around," were of a character to thoroughly test the capabilities of the little fellows, but they came through the ordeal with even more than the precision, spirit, and accuracy, which we alluded to as distinguishing their previous performances. Amongst the soloists, Master Sturge, a fine-looking boy, particularly shone by his admirable performance on the cornet. His tone is pure, and his execution excellent. Nor must we forget wee Master Jamie Skinner, a keen, little bright-faced lad, of our own city, who went under Dr. Mark's care last year. We were glad to hear him play so well, and to learn from his master that he was a "most promising musician." In remembrance of past times we say, All success to little Jamie. There is vocal music, also, from Misses Mark and Barrington, who last night won an encore for their singing of a duet. Altogether, the entertainment is a very interesting and pleasant one—not the least agreeable portion of it being the sight of so many clean, happy, hearty little fellows, fiddling, fluting, and laughing away in chorus, knowing and caring nothing seemingly of "Dull care," but as they find it in music. Long may they remain in this highly desirable and blissful ignorance. We advise our readers to patronise their concerts.—*Aberdeen Herald,*

THE THIRD NATIONAL MALE VOCAL FESTIVAL  
OF THE NETHERLANDS AT AMSTERDAM.(From the *Niederrheinische Musik-Zeitung.*)

WHILE you frequently hear in Germany that the Männergesang Festivals have out-lived themselves, and while, in Holland as well, the last two such festivals afforded grounds for believing that affairs with us were very decided by imitating crabs in their mode of progression, or that the Dutch were incapable of getting up a respectable Vocal Festival, without the aid of the Germans, the last festival, by the success attending it, was the more surprising, and convinced us that, after a commencement of youthful enthusiasm, Dutch music in this particular branch has, at present, attained a state of ripe, vigorous manhood, entitling us to hope the best for the Future. Both with regard to the execution of the works performed, and the social feeling evinced by all present, the last festival was, indisputably, one of the most charming festivals ever celebrated.

When the singers had assembled at the station of the Rhenish Railway, they proceeded, with their flags and banners, to the spot selected for the festival in the Park, where, after the wine of honour had been handed round, the president, Herr A. W. Wythoff, welcomed them in a short speech, at the same time forcibly impressing on them the serious nature of the festival, and especially calling on them to render it successful by zealous attendance at rehearsals. The very first rehearsal, at seven o'clock in the evening, afforded the best grounds for anticipating a satisfactory result, for it was evident that all the *Liedertafeln* were well-drilled, while the energetic conductorship of the directors, Herr Boers, of Delft, and Herr Heinz, of Amsterdam, rendered success certain. We must not omit mentioning that Amsterdam, represented by three *Liedertafeln*, namely, "Eutonia," under Bertelsmann; "Euterpe," under Heinz; and "Amstels Mannenkoor," under Richard Hol, alone furnished a nucleus of from 120 to 140 good singers, previously acquainted with most of the works produced. The programme for the first day was as follows:—Hymn for solo, chorus, brass-instruments, and kettle-drums, by J. A. Van Eyken, formerly director of the *Liedertafel* "Euterpe," to whom the work is dedicated. This composition, to which was awarded, in 1852, the first prize, by the Society for the Furtherance of Music, appears a favourite of the Dutch vocal associations, for, under the vigorous and careful conducting of the composer himself, it was sung with especial warmth and freshness, and greeted by the public with great applause. Mendelssohn's "Sommerlied," and C. M. von Weber's "Frühlingslied" followed. In the first, the solo-quartet, and in the second the delicate execution of the chorus were particularly brilliant. The introduction to Rossini's opera, *The Siege of Corinth*, with French words, concluded the first part.

The second part opened with B. Klein's motet: "Ich will singen," which was very well sung, and applauded by the public with perfect enthusiasm. It was followed by "In't Bosch," by Verhülst; "Im Mai," by C. Zoelner, and the hunting chorus from *Euryanthe*, by Weber. The execution of all these pieces was very praiseworthy.

The third part gave us the forest-chorus from *Der Rose Pilgerfahrt*, by R. Schumann, a hunting song by J. J. Viotta, and the introduction from Spontini's *Ferdinand Cortez*. The last struck us as being less suited for large masses, although even in this instance the performance of the chorus and of the Park orchestra, which contains sixty good musicians, was entitled to praise. As usual, the national melody concluded this interesting evening. At the third verse: "Beschirm, O Gott, beschütze das Vaterland" ("Defend, O God, protect our native land"), all present generally rise—a proof that Holland is not only a nation but that the inhabitants are, also, a people, for there was no end to the cries of *encore*.

On the following morning, there was a social meeting of the singers in the garden of a private society, De Hereeniging. In the evening, the Concert was opened by Hutschenruyters Festival Overture, which you must recollect was played at the

Rotterdam Festival. Then a new *Liedertafel*, from Haarlem, sang a portion from a psalm by Van Bree, and "Das Bild der Rose," by Reichardt. These are properly two solos, but were selected for the purpose of displaying the abilities of a baritone and tenor belonging to the association. Van Bree's psalm, originally composed for an orchestra, was accompanied by a somewhat bad piano, out of tune; this, naturally, did not produce a very edifying effect in so large a place. Two or three of the pieces contained in the programme of the previous day were then repeated.

The second part began with a Festival Overture by Van Bree, a rather flat and empty work. The old, and yet ever young (or rather rejuvenescent) *Liedertafel*, "Eutonia," sang "Im Walde," by their conductor C. Bertelsmann, and "Wein," by Härtel, with a precision, a beauty of execution and of tone, such as we seldom hear. The applause of the audience seemed as though it would never finish, until Bertelsmann's "Soldaten-Lied" was thrown in. The chorus then sang two of the pieces of the day before.

The committee had offered prizes for the best choruses for male voices. The compositions considered most worthy were very finely sung by the *Liedertafeln* "Euterpe," and "Amstels Mannenkoor." The sealed envelopes, containing the names of the authors were then opened, and the two victors, namely, Herr Stille, musical director in Maestricht, and Herr R. Hol, director of the *Liedertafel* "Amstels Mannenkoor," were each presented by the committee with a valuable gold medal, the whole amid the flourish of trumpets and the loud applause of the public. Whoever has seen the Dutch on such occasions, has most certainly discovered no signs of their being phlegmatic. After the national melody, all the directors, composers, and solo-singers, were called forward several times. A very lively ball, which was kept up till six in the morning, concluded this charming festival, which was favoured by the most magnificent weather, and not clouded by the slightest disorder.

While tendering the committee our thanks for the arrangement of the entire festival, we must, unfortunately, conclude with a dissonance. While in Germany the municipal authorities put themselves, on such occasions, in connection with the committee, there was no sign of any such thing in Amsterdam. The municipal potentates not only refused all direct or indirect assistance, but even neglected to water the road, a distance of two miles and a half, from the railway station to the Park. The consequence was, that there were such clouds of dust, that it is a wonder how the singers could sing in the evening. Furthermore, the Zoological Society, "Natura Artis Magistra," formally rejected the request made by the committee to allow the singers a free admission into the grounds. This is the cue of the old-fashioned periwig, which still hangs very far down the back of the notabilities of Amsterdam.

EGHAM.—The members of the Egham Music Class gave a concert in the Literary Institution, under the direction of Mr. S. Smith, who had secured the assistance of Mr. Horatio Chipp, from London. The proceeds were to be given to the fund now collecting for the English sufferers in India. Various glees, rounds, and choruses were sung by the members during the evening, with precision and effect. Mr. Douglas, jun., and Mr. Smith were the solo vocalists. Messrs. Middleton and R. Mills played an arrangement of Mendelssohn's two-part song, "I would that my love," for two cornets-a-piston, very cleverly, and Mr. Burchett an arrangement of "The Music of the Past," for cornet solo. The performances of Mr. Horatio Chipp on the violoncello created quite a sensation; the lovely tone he produces, and the certainty and rapidity of his execution, were universally remarked and commented upon. Among the solos he played were, a fantasia on airs from *Puritani*, one on Irish airs, and one on Scotch airs, all of which were listened to with marked attention, and applauded with enthusiasm. Great praise is due to Mr. Smith for the labour he must have bestowed in getting up the concert, as well as to Mr. Horatio Chipp for his gratuitous and valuable services.

## THE SPIRITUAL WORTH OF MUSIC.

(From Dwight's Boston Journal of Music.)

## I.

THE common theories of music are low. The definitions which have been given of it define only the least part of it. Devoted musicians, refined, enthusiastic amateurs, have done no justice to their own inspiring pursuit, when they have defined it to be the *agreeable effect of certain analogous sounds falling in rhythmical succession upon the ear*—as if it all ended there, in a pleasant sensation. But it is not to be expected that those who feel and practise most, shall always be able to give the truest account of what they feel. To abandon ourselves to an emotion, and to reflect upon it at the same time, is perhaps impossible. When the heart is moved we are in no condition to analyse and describe our emotions; on the other hand, as soon as we pass into the cool state of reflection, the feeling, with all its life and glow, is gone, and we talk about organs, and nerves, and sensations, and images, and such old wrecks, and stones, and shells, as we may pick up on the dead bottom of the sea, after the waters have retired. It is almost impossible to define music. Let us only consider some of its characteristics, its extent and resources, its influence upon society, and what it contributes to the general culture of man. With its physical and scientific character we have here nothing to do, except so far as they illustrate its *internal meanings*. We are interested with it as an *Art*, and not as a science; with the literature, and not with the grammar of music.

In the first place, the pleasure derived from music is more than a physical pleasure. It is more than an agreeable sensation. It is not all over when the excited nerve no longer vibrates. It lives on in the mind; it becomes an idea, a feeling there. It is not without its lasting influence upon the heart, the imagination, the whole upward striving of the soul. Have we explained the beauty of nature or art, when we know all about the eye, and the optic nerve, and the physical laws of light and colour? Have we got at the grand mystery of poetry and eloquence, when we have analysed the vocal organs, and found the rudiments of speech? Will a fine "musical ear" alone make a Mozart? There is nothing in this world without its spiritual meaning. We converse with it through our senses; but it enters the eye, or the ear, only that it may plant seeds in that unfathomed infinite we call our soul. That snatch of melody which I hear to-day, never to hear again, perhaps—never to recall even in memory, in its right order—shall not be lost, but shall be part of me in a higher sphere of being ages hence. Some little song, learned and forgotten in boyhood, even now determines somewhat my affections, my aspirations, and colours the whole ideal that floats before me and that leads me on. All beauty is eternal—the soul creates it; the soul is led forward by it, till it can create and realise a higher beauty. Beauty speaks from us in many forms—in speech, in music, in painting, in motion, and in action; it addresses us in many forms, yet its essence is one. Painting and sculpture address the eye; music the ear; words the understanding, through the ear or the eye; but so soon as they pass within the precincts of the sentient soul, they all sink within us deeper than we trace, until they cease to be unlike; the form melts, the spirit, the essence remains and mingles itself with our essence, our spirit, thence to go forth again daily, in our every look, and tone, and act, and passion, giving somewhat of new grace to every expression of ourselves.

Where do we experience music? Not in the senses, as we do food and hunger, warmth and cold; but in the seat of the deep sentiments and feelings, in the seat of reason and imagination, love and faith, where thought, poetry, eloquence, and beauty, alone are privileged to enter. There are men who live in music, as others do in philosophy or poetry. It is their world—the giving and receiving of it is their life. Do these men lead sensual lives, amusing themselves for ever? In all the harmony which they drink in, or pour forth, or leave written, are they not letting us commune with their spirits? To a musical mind, who can rightly appreciate what he hears, an oratorio, a sonata, a symphony, tells the story of its author; his life is in it, as much as ever poet's life was in his song. There are styles in music, which betray not various art, but various character of heart and mind. There is but one Beethoven, one Rossini. Is it that they have such peculiar *ears*? and do we say that such an *ear* loves such a style of harmony? The whole process by which music is produced is analogous to that of literature. It is conceived in the mind, like thought; it is prompted by a heart full even to necessity of utterance; it is written down, and read, and meets response in other minds and hearts; and, when made popular, it tinctures more or less the popular mode of thinking, and feeling, and living. Haydn composed his music much as a scholar writes his books. He kept his musical "common-place book," in which he noted down such original airs and passages of music as had

their birth in his fancy, under the impulse of various emotions. To this he frequently resorted for the theme for some sprightly allegro, or tender, melancholy andante, when he had to write a symphony. So does all that is beautiful or sublime in music stand for some deep inward experience, and address itself to sympathising hearts. Is it still doubted that it is a thing of the soul, and not of sensation merely? Look at Beethoven, totally deprived of the sense of hearing, still ministering in the temple of harmony, composing his sublimest works with an enthusiasm which seemed to need no physical excitement. But who ever knew any sensual gratification to survive the sensibility of the organ? When was ever "the hungry edge of appetite" cloyed "by bare imagination of a feast?" This fact alone lifts music from the rank of mere physical pleasures.

But further, the time devoted to music is not merely so much spent in pleasure. When we speak of it as an amusement at all, we wrong a noble art. The true lover of music may not be passive. It is an art which always begets enthusiasm, without which there can be nothing noble in study or in action. The man of pleasure knows nothing of this; he is cold and selfish, and avaricious of his enjoyment. With him it is not devotion, but indulgence. But whomsoever the true love of music fires, he may press forward with a disinterested and holy enthusiasm, for he has entered an infinite realm in which every noblest impulse of his nature may freely expand, and all his powers find room for healthy action. The realm of the beautiful tolerates no idlers, no self-seekers; to such it has nothing to show; duty, devotion, is the first law there; they who have once entered and caught a glimpse of its glories must labour, or they shall see no more. So much holier is enthusiasm than pleasure. He in whose breast this chord has once vibrated, whether at the touch of music, of poetry, or of aught in action which may be called beautiful, feels that he has no right to rest longer where he is, that there is something excellent demanding his pursuit—a bright ideal flying before him; if he reaches it, it crumbles in his hand, and another, brighter, from its ashes, soars above him, and so onward, upward to unimaginable perfection.

It is true, the love of music is often called a *passion*, fatal to all energy of character and steadiness of habits. It becomes, in the low sense, a passion, because it is checked, because not fostered, nor allowed its place in the harmonious growth of the whole nature. A natural and innocent impulse, of which no account is taken, which is not recognised as a legitimate element in education, asserts itself with blind fury against the antagonist principles that threaten to supplant it. If neglected in the nursery of young souls, it will run riot over the whole ground, like a rank weed, exhausting the soil. Train it, and it shall be an ornament to your garden. In this point of view, music would be ennobled in public estimation by an acquaintance with the lives of some of the great masters of the art. Haydn toiled in his profession with gigantic industry, hardly second to that of Michael Angelo. Almost in infancy he eagerly improved every slightest opportunity which could develop his talent. Too poor to purchase lessons in thorough bass, he got hold of an old treatise on the subject, which, with infinite pains, he deciphered, studying day and night in an old garret, without fire, almost without food, proving all as fast as he learned, upon a rickety old harpsichord, and making a thousand little discoveries of his own, which astonished the musical world in his own first compositions; till chance threw him in the way of a cross old music-master, and he won his favour by the most sedulous voluntary attentions and menial services, so that he gave him some instruction in counterpoint. He was now prepared to enter the fields as a composer. He drew his inspiration from nature, and delivered music from the stiff, mechanical rules of counterpoint, making the basis of every composition the air, the natural melody of the heart. For food for his imagination he diligently collected those ancient original airs which are to be found amongst every people. From this time forward his studies rarely fell short of sixteen hours a day. And the number of compositions of his own which he enumerated in his old age is almost incredible. Where in the annals of *pleasure* shall we find instances of a devotion like this? Handel and Beethoven are still grander instances. The inference to be drawn from this is, not that all the world should be Haydns, but that any pursuit which can so totally absorb the whole energies of one man, and that a man of genius, cannot be without its significance to all men. That must be a popular element which can completely occupy, without exhausting, any one man's life. An individual cannot long live sundered from the heart of the world. That is the condition of the man of pleasure. The secret of the super-human strength and perseverance of genius in its own department is, that it labours to perfect one of the everlasting elements of human nature, and thus unites itself with the heart and soul of all times, has the sympathy of all humanity (in the long run) with it in its work. A

Michael Angelo, a Handel, a Milton, a Plato, could not have toiled so consistently and so long, if we and all men had not some interest in their labours. Each of these men represented something which is universal, common to all men in some degree, or they had not lived. Mere idiosyncrasies are short threads, and soon run out; they are cut off from the great source of supplies.

(To be continued.)

### TANNHAUSER AT WEIMAR.

THIS evening there was, as usual on these occasions, a gala opera, for which all the great world of Weimar and the neighbouring towns and principalities have been struggling, for some days past, to get tickets. It was the same scene over again that I lately described to you at Stuttgart, only on a smaller scale, and with a less extent of courtly pretension, and was only in a very small degree to be called splendid. The house, small as it is, was too large to be occupied by the Court only, and even the first tier of boxes contained a number of persons not attached to the Court, and not even in full dress. The Empress of Russia sat in the centre, with the Dowager Queen of Holland and the Dowager Grand Duchess of Weimar, her husband's aunts, on either hand, one of whom was flanked on the right by the Emperor of Austria and the Grand Duke of Weimar; and the other on the left by the Emperor of Russia, the Grand Duchess of Weimar, and Prince Alexander of Hesse. There was nothing of that beauty of toilet and splendour of ornament that was visible at Stuttgart; but, on the other hand, there was a total absence of that restraint on the part of the Russian imperial couple, which was evident at Stuttgart in the presence of Louis Napoléon. We had the renowned Liszt to conduct, and the much-talked-of opera by Richard Wagner, *Tannhäuser*, to listen to. The great folks bore this for two acts, probably on account of their curiosity to hear this dawn of a new school of music, and to see the very splendid manner in which it has been put on the stage. The story of the contest of the singers on the Wartburg being one of historical and local interest to this Grand Duchy, the opera has nowhere been treated so well as here. Nevertheless, no amount of care and splendour in the getting-up can save such a production as a dramatic composition, constructed on the principle of anti-climax, like an inverted pyramid, with the apex of interest vested in the beginning, and languishing rapidly into insipidity as it proceeds. As a musical work, possessing stray claims to admiration by sporadic passages of beauty, but, on the whole, a wild screaming jumble of inharmonious instrumentation, snatches of melody that never amount to a tune, and a constantly recurring succession of forced modulations, interrupted cadences, diminished sevenths, and fearfully impressive passages for the whole orchestra in unison, all about nothing—it may be true that this is the music of the future, but the more remote we calculate that future, the more correct will be our judgment; and it may also be true, as Wagner's admirers say, that this music will be heard with delight when that of Mozart and Beethoven is forgotten, but it certainly will not be before.—*The Times' Correspondent.*

### THE DESERTED WIFE TO HER CHILD.

Sleep, darling sleep,  
Whilst thy mother watch is keeping,  
And the bright stars peep  
Through the night-clouds pale with weeping.  
  
Oh! thine alone,  
All helpless as thou art,  
Is the vacant throne  
Of mine else all joyless heart.  
  
Be it thine to heal  
That heart by another riven,  
Till the signal peal  
For my listening soul is given.  
  
And my latest breath  
A prayer for thy weal shall sigh,  
My babe, ere death,  
Bears my fluttering soul on high.

T. D. A.

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